

LAFfiche

MOVIE POSTER COLLECTORS NEWSLETTER

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British Lobby Cards

In the past two years, the American film studios have stopped producing many of their alternative size promotional materials such as half-sheets and inserts. Many have eliminated lobby card sets as well. The only studios that are still producing lobbies are Columbia, MGM/UA, and Tri-Star. 20th Century Fox also distributes lobbies, but only for their biggest films.

This puts the lobby card collector in somewhat of a bind. For most of the American film product there are no color pictures to collect. There is an alternative in foreign lobby cards, however. British lobby cards are still being made, and they have the advantage of being the same size as American sets (11x14"). Since the credits are all in english, the only way to distinguish them from American cards is to look for "Printed in England" somewhere on the face of the card.

There are also stylistic differences between British and American lobby card sets. In many cases the British sets are much nicer than the American ones. For example, the design quality on the British **Top Gun** set is superior to any American set I've seen in years. It's designed much like some of the classic older cards. Compare the picture of the **Top Gun** card with that of the 1953 card from **The Bride of Frankenstein**. Although lettering styles have changed, the design is virtually identical. You'll be glad to know that all the cards in the **Top Gun** set look as nice as the one pictured.

Another nice set of British lobby cards is the set for the 1985 reissue of **E.T.** It's also unusual because **E.T.** himself is actually pictured on several of the cards. On the original 1982 American issue cards, **E.T.** wasn't shown.

Unfortunately, not all British lobby card sets

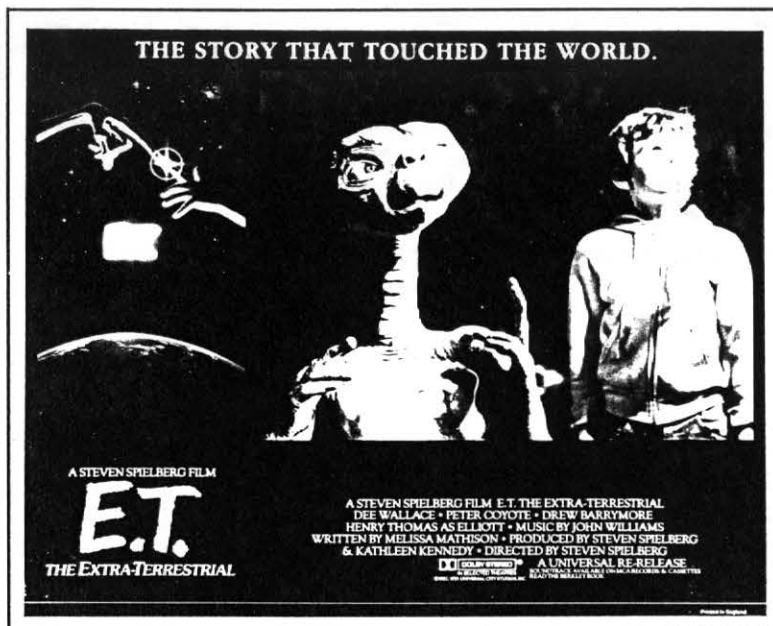


are as nice as **E.T.** or **Top Gun**. The set for **Mad Max Beyond Thunderdome** is a huge disappointment. The selection of photos is poor. Mel Gibson is only pictured on a few of the cards. And the printing quality is worse. But if you want to round out your lobby sets on this Mel Gibson trilogy, you'll have to

pick up a set of British lobbies.

The paper used to print most British lobby sets is not as stiff as that used for American cards, but the quality of the finish on the paper is usually superior and sometimes rivals that of the paper used on 20th Century Fox photobusta sets. What all this means is that when you first pick up a set of British lobbies, they won't have the weight and feel of American cards, but they'll look just as nice, or probably better when framed, and that's what counts.

Prices for British lobby card sets are running around \$ 35.00 a set, no matter what the title. But when the supply of better titles is used up, the price will probably go up. When you should buy depends on what you're looking for. If you have a favorite star or film you want cards from, and they are also fairly popular, buy the cards



now or they'll be gone. The superior look of these rather hard to find sets will be irresistible to most collectors.

INTRALINK-part two

In the previous issue of **L'Affiche**, we published the first half of our interview with **Intralink's** Anthony Goldschmidt. In the conclusion, we will learn more about his formula for success in movie advertising.

L'Affiche: Now, just briefly back to a previous subject, are you familiar with the **Legal Eagles** poster?

Anthony Goldschmidt: Yes.

L: Now that poster uses a photograph. Do you think that works better than an illustration would have? As far as photograph versus artwork?

A.G.: I think that if **Intralink** had been asked to design a campaign for **Legal Eagles**, it would not have used that photograph. I don't think it's an exciting photograph. I don't think it's imaginative at all. I thought the campaign was particularly lackluster. On the other hand, I don't think an illustration would have worked as a better solution. Because, I don't think, if I had those three stars to work with, that an illustration would have been as appropriate as a photograph. But I do think, having those three stars to work with, a much more provocative photograph could have been generated.

L: Now **Legal Eagles** was not a film you worked with, but a special promotional device was worked up, a small wooden gavel. Have you ever done any development of those kinds of promotional devices as well as movie posters for any particular film?

A.G.: Well, sometimes we are asked to develop those kinds of things. In the past, we have developed some very interesting exhibitors mailing pieces. We had an interesting situation on **Cobra**. We designed the "cobra mark" during principal photography. Stallone liked our graphic of the cobra so much that we were asked to create all of the gun handles for the gun he used in the movie, tying the graphic from the print campaign to an actual prop in the movie. What that allowed us to do was to come from a shot of him in the movie where he spins his gun and puts it in his trousers. Where the camera moved in tight on the gun handle, we optically went from the gun handle to a graphic that revealed the title of the movie. So we believe in marrying those elements where possible.

L: Certainly. So you're into developing trailers as well?

A.G.: Yes, **Intralink** was formed to create both print and audio/ visual material. The reason it was formed, quite frankly, is because we are in a service business and I really feel that a harmonious thinking process and cross support of advertising material is the greatest thing you can do to open a film. As opposed to having disparate elements out in the market place that aren't cross supporting each other. And the market place is becoming financially very competitive and expensive.

L: Do you think advertising in the college newspapers is a better way to spend advertising

than on television advertising, since the target audience isn't watching tv ?

A.G.: Well, you're starting with the premise about the younger audience, and I'm not sure in my own mind, and maybe it's just because I don't have enough knowledge, but I don't know whether the "younger" audience is as young as market research may suggest it is. We did a campaign for a movie called **Cocoon**, and the movie was pretty successful, but the target audience for the most part didn't show up. But a hell of a lot of other people did. I would say the same for **Chariots of Fire**, a picture on which we did not work, unfortunately, but I don't think that picture generated a "younger" audience. And it was pretty successful. I think you do good advertising for a film, and you try to do the best you can. Then you take a step back and take a very objective view of a film and say, all right, this particular film does skew to an audience at a college level, and therefore we should make a very strong print buy in the college papers. If I had the Rodney Dangerfield picture **Back to School**, I would have been advertising the hell out of it before school got out, and I'd advertise it at the college level. But I would not have done that with **Cocoon**, for example.

L: So you are very flexible and take each film as an independent element, then ?

A.G.: Each film is. We have an interesting situation where periodically someone will come to us with an assignment and say, now listen, we want something like what you did for **Blazing Saddles**. We love that. And I inevitably say, did you make **Blazing Saddles** ? Is that what you've made ? Because if you have, then you're Mel Brooks. And if it's as nutzoid and indecent as **Blazing Saddles**, then that is an appropriate campaign. I've never had the situation where someone has made the same film. And I don't believe that a campaign for one film has any particular bearing on another. I think the challenge for creative sources is to turn towards the film for the inspiration and allow the film to inspire the look of the poster and the look of the audio/ visual material.

L: Speaking of Mel Brooks, you must have worked with him quite frequently. You mentioned **Blazing Saddles**, **Silent Movie**, and **Young Frankenstein**. Did you also do work for the poster for **To Be or Not To Be** ?

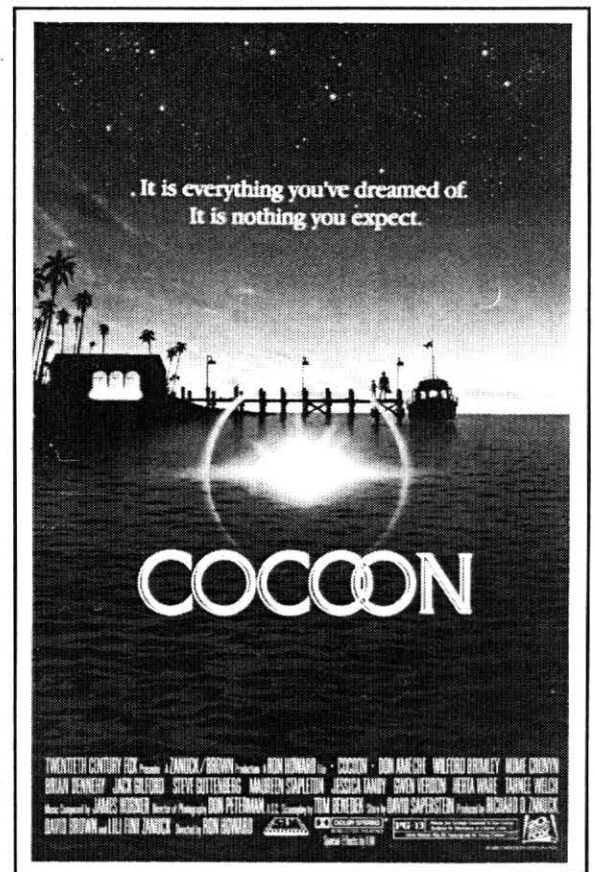
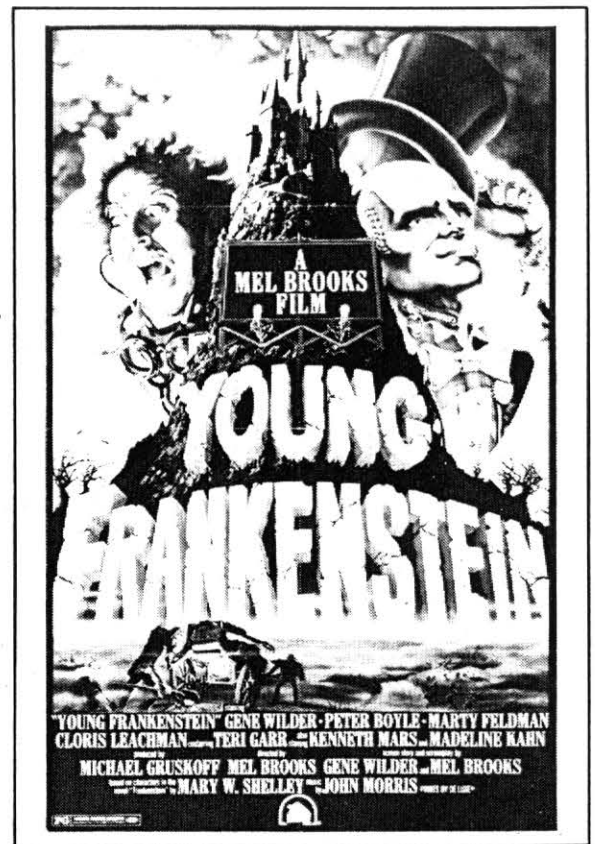
A.G.: No. We are presently working on **Solarbabies** for him, however, to be released in October.

L: What other films are you working on at the moment ?

A.G.: We're working on a film for DEG (called **Taipan** which comes out this fall, a picture for DEG called **Crimes of the Heart** which comes out at Christmas **King Kong** which also comes out at Christmas, **Golden Child** which comes out from Paramount at Christmas, and two Spielberg pictures whose titles I can't mention.

L: Back to **King Kong**, is John Alvin going to be involved in the artwork on the poster ?

A.G.: I guess it depends on how good the gorilla looks. We don't know yet. We haven't gotten to see the little devil yet.



We at **L'Affiche** are looking forward to seeing these posters and plenty of others from **Intralink**. We may soon be publishing checklists on both John Alvin and **Intralink**.

EDITORIAL

As I'm sure you're well aware, our publication dates for **L'Affiche** are falling way behind schedule. For awhile, at least, our monthly schedule will remain behind, but don't lose hope. We're not dead and we'll keep publishing. As I've said, we're making some big changes here. We will be moving to Seattle, Washington soon to work with a friend of mine- Steve Gallacci- who publishes an independent comic book called **Albedo** . But don't worry, the current address will still be good. Everything will get to me. It'll just take a little longer. Thanks for being so patient and **don't give up the ship !** Now on to something more interesting.

Counterfeiting is becoming a problem for the movie poster collector. In the past few months, very poor copies of one-sheets for **Apocalypse Now**, **Pink Floyd**, **the Wall**, and **Manhattan** style "B" have come on the market. All of the aforementioned posters are smaller than the standard 27 x 41 inches, each running about 26 x 39 3/4 inches. The **Apocalypse Now** poster is almost laughable. As with most bootlegs, it has a fuzzy overall appearance. But the worst part is that the printer used a damaged poster as an original, so the counterfeits have a spider web of fine lines in the lower right hand corner.

On the **Pink Floyd**, **the Wall** bootleg, the credits at the bottom are so blurry that at first glance, you might think your eyesight is going. But not to worry , the only one with bad eyesight is the poor slob who had the gall to print monstrosities like these.

The best (and I use the term loosely) of the three is the **Manhattan** style "B". Since the original poster is in black and white, it shouldn't have been too hard to duplicate. But our sloppy counterfeiter either didn't keep his poster clean, or didn't keep his negative clean. The poster has flecks of dust printed right onto it. It is most noticeable around the credits at the bottom of the poster.

Each of these is worthless from a collector's point of view. They have value only to someone who can't afford the genuine article.

As always, we're glad to hear from you whether it be good or bad. Feel free to write if you have any questions or comments.

Thanks,
Jeff Kilian

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